

Boston - 1898.

234

EXHIBITION AND SUBSEQUENT SALE

OF THE

CELEBRATED PAINTINGS
AND
Charcoal Drawings

OF THE LATE

WILLIAM MORRIS HUNT,

*At The Warren Chambers, 419 Boylston St.
Boston, Mass.*

FEBRUARY 14th to 24th.

BY ORDER OF THE EXECUTORS.

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----- EXHIBITION -----

Commencing February 14, Closing February 22.

OPEN IN THE DAYTIME FROM 10 TO 6 O'CLOCK,
AND IN THE EVENING FROM 7 TO 9 O'CLOCK.

THE SALE BY
PUBLIC AUCTION

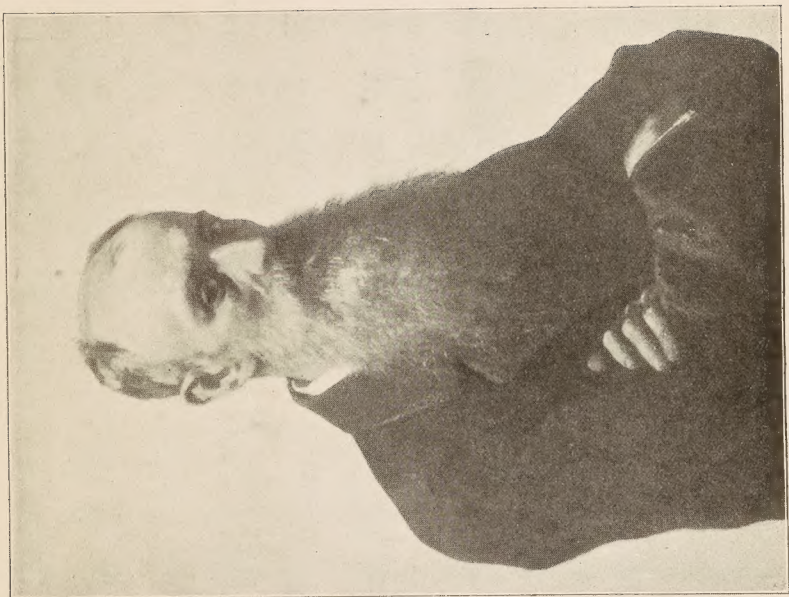
OF THESE PAINTINGS AND DRAWINGS

FEBRUARY 23RD AND 24TH,

COMMENCING AT 1 O'CLOCK.

LEWIS J. BIRD & CO., Auctioneers.

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WILLIAM M. HUNT.

SKETCH

OF THE

Art Life of William Morris Hunt.

IN his earliest childhood he manifested the peculiarities of the art temperament. He loved music and play; whittled and carved images; was fond of sewing and color, and happy in the out-door pleasures of flower and field. He drew pictures of objects before him upon everything that came in his way; chalk and charcoal were kept busy. The older he grew the stronger were these peculiarities, until they became the guiding, restless motives of his life. His father died in 1832, and his family soon after removed to New Haven, Conn., where he was placed in Mr. Skinner's school. His lessons were learned without effort, and had little attraction to him, for his nature was impressionable rather than that of a student. Signor Gambadella, an Italian political refugee, arrived in New Haven at this time, and was engaged as a professor of drawing in the Hunt family, William receiving his first lessons from this master in 1836. Soon after he was sent to Cambridge to prepare for college in Mr. William Wells's school, and entered Harvard College in 1840. While at school and college

his studies were learned as an easy duty, but his life and pleasure were made up of the unconscious and pleasurable action of his art nature. In his Senior year, on account of ill health, he left college, and went to Stockbridge, where he studied as his health would permit in the private school of the Rev. Dr. Parker. It was at this place and school that he enjoyed with the fullest freedom his love for drawing and music, an untrammelled social life, and the charm of nature that appeared to him like an enchantment. Those who remember him at that time say that he was a soul let loose,—an admiration and inspiration for every one who came in contact with him. Beyond school rules and studies or the conventionalities of student life he had a nature of his own that ran riot in those suggestive tendencies that were to develop in coming years into the grave struggles of an art life. Accompanying his family to Europe in 1843, he travelled through France and Italy, and spent the winter of 1843-4 in Rome, passing, some of his time in modelling and drawing.

At this time Düsseldorf was regarded by many as the art centre of Europe, and thitherward Hunt bent his steps to begin a thorough course of art instruction. The school was conducted, as many are at the present time, upon the principle that the education of art genius, the education of a mechanic, and the education of a student of science were one and the same thing,—a grinding, methodical process for the accumulation of a required skill. Although Hunt's surroundings were agreeable socially and artistically, having for friends and companions Lessing, the president of the academy, Sohn, Leutze, Schroedter and others, he was shocked at this system of study, and rebelled against it from the start. He accepted it, however, as a necessity, and forced himself to shut out to a degree the enjoyment of a pleasure

he thought was inseparably connected with art study. He felt then what became afterward an abiding belief, a part of his life,—that all the qualities of an artist should be educated together, and that the education of an artist required a system that was suggested by the nature of the art sentiment. He believed the study of art should be a pleasure, and not a forced and hateful drill. As he anticipated pursuing a course of study in painting, he looked forward to the time when he should enter the painting class as a moment of delight, the entrance to a free field. But doubts began to arise regarding the value and future effect of the instruction he was receiving, and when the time came for him to enter the class these doubts became a certainty, and he said to a friend, "If this is painting, and is to lead to work like that of the German school, I prefer to be a sculptor," and he left immediately for Paris, with the intention of entering the studio of Pradier, the sculptor.

While waiting for the opening of the studio in the autumn of 1846, he made a hurried trip to the United States, returning to Paris in December of that year. Passing Deforge's art store with a comrade, he chanced to see Couture's "Falconer," and thereupon exclaimed, "This is painting. To do like this is worth while." He at once sought out Couture, placed himself under that painter's guidance, and began to work with all that wonderful enthusiasm, energy, and vitality that characterized his nature. He accepted Couture's guidance, yet he guided himself. He studied other masters while with Couture, not, however, relinquishing his intention to be a sculptor, as he took a studio of his own and passed a portion of his time in modelling and cutting cameos until he went to Barbizon to study with Millet. His tendency for painting became stronger than for sculpture, and his finished productions in the later art

were confined to a restored copy in marble of the "Naples Psyche," an alto-rilievo portrait of his brother John, a medallion of Couture, and some cameo portraits of himself and his family. His studies in sculpture were of great value to him in every way, and form a decided element in all his pictures. His interest and admiration for it kept pace with his progress in painting, and he really studied both as long as he lived.

The years 1847-1851 were busy and significant ones, for during them "The Prodigal Son," "The Fortune Teller," "The Hurdy-Gurdy Boy," "The Marguerite," "The Jewess," "The Cotter's Saturday Night," "Cupid Listening," and many other pictures were painted; the artist had studied the works and made the acquaintance of the best modern masters in painting and sculpture; as a student had worked in the style of many of them; had travelled through Holland, France, Italy, and Greece, and seen Constantinople, and was rapidly forming his own individuality into that comprehensive and direct power of work that afterwards resulted in a long series of masterpieces.

It was on one of Hunt's visits to Holland, while copying Rembrandt's "Night Watch," that he became aware of the limits of Couture's palette, and in order to copy the picture, was obliged to buy a new set of colors. This fact, with many others that had occurred in the studio, illustrating the capacity of Couture as an artist and teacher,—the position he was taking as a defender and propagator of his style to the neglect of producing work, and the demands of Hunt's own nature,—convinced him that his old instructor had passed the ascendant point of his career; that his greatest works had been painted, and that his usefulness as a teacher for him was therefore at an end. Though he had learned much and made

great progress, he felt that he had studied with a man of limited capacity, and that his time could have been better spent with one more complete. He therefore left Couture and took up his residence in Barbizon, studying and associating with Millet on the most intimate terms. They walked, talked, and painted. Millet was a good teacher, not of methods, but of the grave principles of art as exemplified in the works of the Greeks and Italians. Hunt was a good listener; his powers of appreciation of all subjects were enlarged; he saw the depth and grandeur of any subject seriously treated. Millet expatiated upon the character of light as it affected form; upon the power of shadow, whether reflected from an antique statue or temple, or from a simple shepherd in the twilight.

"He taught me," said Hunt, "to see nature, to appreciate the Bible, and he gave me broad ideas of humanity. I felt with him the infinitude of art. With Couture there was a limit."

The homeliest subjects had an interest for Millet; he looked at them with the serious thought of a philosopher and artist. Light, that mysterious element, by which everything exists, he regarded as another divinity. Hunt's admiration and appreciation of this great master grew warmer and stronger; he saw a great artist and a great man united in one person; he saw a patient, humble student buried in the tranquility of a little hamlet, engaged in studying and solving the profound problems of art; he saw a producer, with few words about methods. Speaking of a picture of haystacks by Millet, Hunt exclaimed, "Even these haystacks suggest life, animal and vegetable, and the life of man. Millet's fields were fields in

which men and animals worked, where both laid down their lives, where their bones were ground up to nourish the soil, and the endless turning of the wheel of existence went on."

Millet was tender, sensitive and strong, with an unusual power of developing a subject. Hunt's keen perception and correct judgment of what he needed and what he could get from an artist without regard to his popular position—for at this time Millet was quite unknown—led him naturally and easily to such a master. He had tested the various qualities of the painters of the time, had become familiar with the old masters, and found that Millet, like them, had elements that were universal.

Fully appreciating Couture, and in no sense reflecting upon his capacity, the vigorous and healthful influence he had exerted upon the students and artists of his time, Hunt felt happy in finding in Millet a tranquility and strength he so much needed. He decided to bend all his energies to painting, and began another and fuller art life.

During Hunt's residence in Paris he became acquainted with Barye, the animal sculptor, and received from him a friendship and assistance that he spoke of with continued pleasure. Barye taught him how much there was in the construction and composition of a single figure, of the unity and comprehension of a subject, and of the steadiness necessary in working it out. Hunt believed Millet and Barye to be not only the greatest men of their time, but artists who were contributing to their day and to coming generations individual and lasting works of art.

The influence of these men upon Hunt was shown in the subjects he treated, his style of work, and the way he looked at nature. It was in harmony with a definite phase of his

individuality, and was a power in its development during the remainder of his life. His art nature was varied and positive, and he gathered to himself the treasures of many minds, using them as a lover and as a master.

Hunt returned home in 1855, married Miss Perkins, of Boston, took up his residence in Newport, and began painting upon portraits and the unfinished pictures he brought from Paris, occasionally beginning a new subject. He remained in Newport, with the exception of a winter in Brattleboro' and a trip to Fayal, until 1862, when he opened a studio in Summer Street, Boston. In 1866 he returned to Europe, saw the great exhibition in Paris in 1867, and travelled through England, France, Holland, Spain, and Italy, spending the winter of 1867-68 in Rome. He visited all the famous galleries, and studied the old masters with renewed interest and admiration. The Sistine Chapel appeared to him as a part of another world, and the "Moses" of Michael Angelo the consummation of Italian sculpture. He naturally thought its author to be the greatest man of all time. Speaking of Rembrandt, he said, "If you go to Holland, do not fail to see his portrait of Mrs. Day. It has in it more humanity,—more that one longs for in humanity,—than any portrait I know. I would rather own it than any other single picture in the world." His admiration for Velasquez was so intense that he collected all the engravings he could find of that master. During this visit, he painted in Rome, Paris, and in the North of France. He returned to Boston in 1868, and in the winter of that year opened a drawing school for women. The school was crowded, there being forty pupils, and he gave it his enthusiastic attention.

The school was continued in the winters of 1869-70, 1870-71. In 1871-72 he gave the class into the charge of one of his pupils, though visiting it regularly.

Hunt was deeply interested in art education, and felt the necessity of awakening the community to the value of art and its influences, and he thought he could do something to that end by appealing to the sensibility and quickness of perception of woman. The response was ready and appreciative, the master and pupils entering into the work with energy and perseverance. Teaching interested him, and he gave his time and strength unreservedly, neglecting his painting, and without vacation, until 1873.

When remonstrated with because he was giving too much of his vitality to teaching, he replied, "I have no right to refuse to give anything I have to help art or artists along. It is the duty of an artist to teach; it will do good. Every artist ought to teach; that is the greatest need of art in this country. There is too much talking about art. The talkers are busy, the workers should be busier still."

The value of his teaching is difficult to estimate. To the pleasure derived from his teaching his pupils testify. The manner of his teaching had to do directly with values, masses, and construction. An impression of the object, however rudely expressed, he regarded as the first importance; after that volume, then construction, then proportion. He taught that an object should be built up like a well-made statue. He taught in the belief that studying art was a matter of individual development. He loved art instinct, and hated methods and their propagators. In November, 1872, his studio was burned in the great fire, and he lost many valuable pictures and studies, including six by Millet, the full-length portrait

of Lincoln, the studies for "The Anahita," "The Columbus," and many others. In 1873 he visited Florida for his health, in 1875 a journey to Mexico was made, and in May, 1878, he went to Niagara on a short vacation, and while there the Falls inspired him, and he sent to Boston for canvases and began work. His original intention was to go to Europe in June, but before he had finished at Niagara, he received an invitation from Mr. Leopold Eidlitz, one of the architects of the New York State Capitol, to come to Albany and undertake the decoration of two large stone panels in the Assembly Chamber. The subjects Hunt proposed were accepted by the authorities, and he spent the summer in his Boston studio, assisted by his friend and pupil, Carter, in preparing studies for the work. The painting on the walls began on the 18th of October, and was finished on the 21st of December.

The subjects were "Anahita" and "The Discoverer"; the conception of the first being founded upon the fable of the Egyptian moon-goddess, and of the second his admiration for Columbus. In their development they became identified with and were illustrative of the life of the artist; of both he had made sketches more than twenty-six years before their final completion. They are the only ones he ever executed, although subjects for large decorations had occupied his mind for many years, and he had made numerous sketches for such work. His sentiment for art was decorative in its large sense, and the invitation to go to Albany answered a long waiting. It opened wide a life hitherto almost shut up, and he entered upon the execution of the Albany frescos with a diffidence that indicated a successful conclusion. The authorities interested in them gave him the most sympathetic assistance, and he often

declared that the time spent in Albany was the happiest period of his art life. "I have really begun to live."

Hunt's work, after he returned to America in 1855, comprised a wide range of subjects, including landscapes, portraits, figure pieces, flowers, and animals. Preliminary sketches were almost invariably made in charcoal, a material he delighted in, though he used pastel, crayon, or pencil, as his fancy suggested. He also modelled in small size the horses in "Anahita," and made lithograph reproductions of some of his pictures.

Although he felt deeply the change from Paris to New England in his art surroundings, was deprived of the facilities for producing with ease important compositions, could not enjoy the inspiring association, the emulative contact and influences of progressive artists and the contemplation of the old masters, he was yet able by the resources of his nature, a storehouse of study and experience, the splendid character of many of his subjects, the steadfast and generous encouragement of friends, and a courage and love of art that grew as he grew, to not only hold his own, but to make progress.

It is difficult to fully realize the wide difference of these surroundings. It affected Hunt, but it is astonishing that it did not affect him more.

The long list of works executed from 1855 to 1879, and the circumstances attending their production, attest the correctness of the judgment formed of his capacity by the masters in art in France thirty years ago.

Amhurst.

BORN MARCH 31, 1824.

DIED SEPT. 8, 1879.

FIRST DAY.—WEDNESDAY.



OIL PAINTINGS.

- | | | | | | | |
|------------------------------|---|---|---|----|---|----|
| 1. BRITAIN PEASANT CHILDREN, | . | . | . | 14 | x | 17 |
|------------------------------|---|---|---|----|---|----|

(Painted at Lyons, France, 1867).

400

2. FOUNTAINBLEAU FOREST, 13½ x 20

3. SMALL HAMLET,

4. LARGE HEAD OF HAMLET, . . . 30 x 40

5. THE GIRL WITH WHITE CAP, . . . 18 x 20

(Painted in Paris in 1864.)

4 2000

6. PORTRAIT OF ARCHBISHOP WILLIAMS, . . . 50 x 40



CURTIS PRINT CO. PHOT. LITH. BY CURTIS & CAMERON.

No. 6.—ARCHBISHOP WILLIAMS.

7. LARGE STUDY OF "FORTUNE,"	. . . . .	62 x 94
8. LARGE STUDY OF "FLIGHT OF NIGHT,"	. . . . .	62 x 94
9. PORTRAIT OF MOTHER AND CHILD,	. . . . .	36 x 55
10. SMALL PORTRAIT OF THE SAME.		
11. SPOUTING WHALE,	. . . . .	20 x 16
12. PORTRAIT OF MRS. ——— (Small Size).		

13. STUDY OF HAMLET (Small).

14.

1500

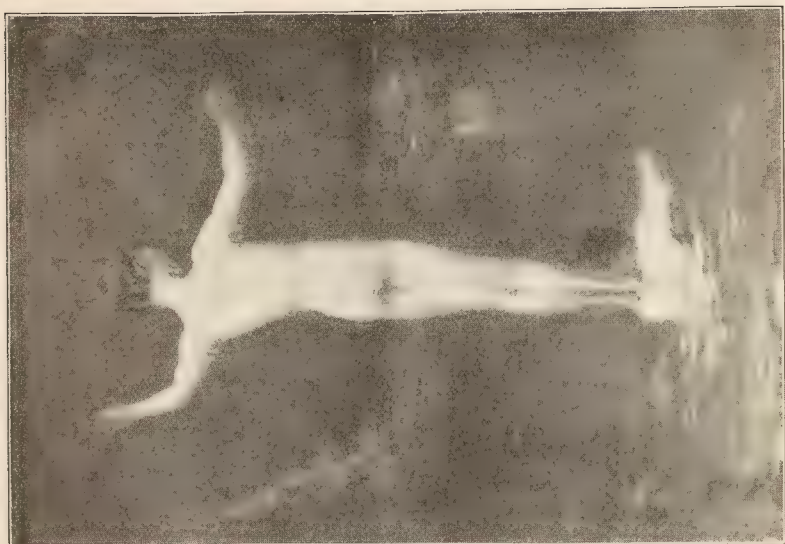
15. THE BATHERS (Large picture, painted in 1878), 24 x 36

1500

16. THE PRINCESS AND THE KITTEN, 14 x 20

17. THE STUDY OF NIAGARA (Large), 62 x 102
(A small portion of the foreground of this picture has been restored.)

18. HORSE SHOE FALLS (Medium), 23 x 41



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No. 15.—THE BATHERS.

19. THE JEWESS, 20 x 24
(This is the picture that made Wm. M. Hunt famous in Paris in 1864.)
20. PORTRAIT OF WM. H. THAYER, 20 x 24
21. THE LARGE PICTURE OF THE RAPIDS BETWEEN SISTER ISLANDS, 34 x 44
22. PORTRAIT OF LINCOLN, 25 x 30
23. PORTRAIT OF CHAS. SUMNER, 25 x 30
24. HORSES IN "PINE WOOD," MILTON, 35 x 45
25. TWO PEASANT CHILDREN AND CAT, 6 x 9

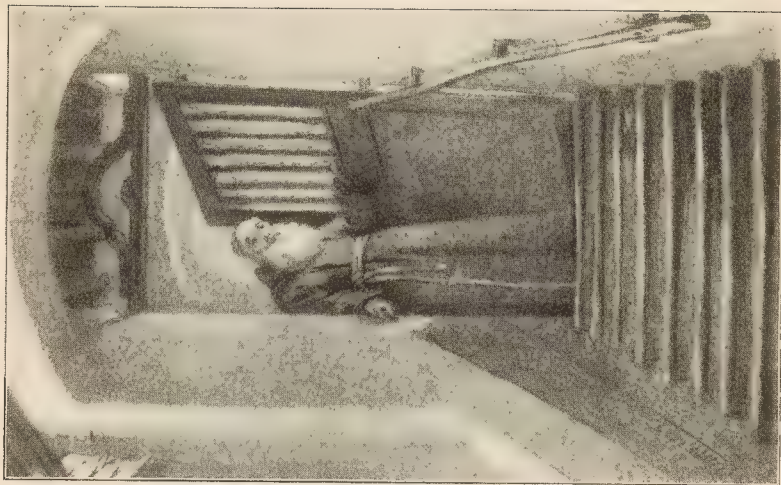
FIRST DAY.—WEDNESDAY.



CHARCOAL DRAWINGS.

1. CONVENT STEPS IN SAN REMO.
2. STUDY OF FIGURES.
3. BUTTERFLIES.
4. MONK PRAYING.—SAN REMO.
5. THE "HURDY-GURDY" BOY.
6. MONK COMING DOWN STAIRS.
7. BLOSSOM OF THE CENTURY PLANT.
8. BLOSSOM OF THE CENTURY PLANT.
9. NIAGARA
10. MONK AT SAN REMO.

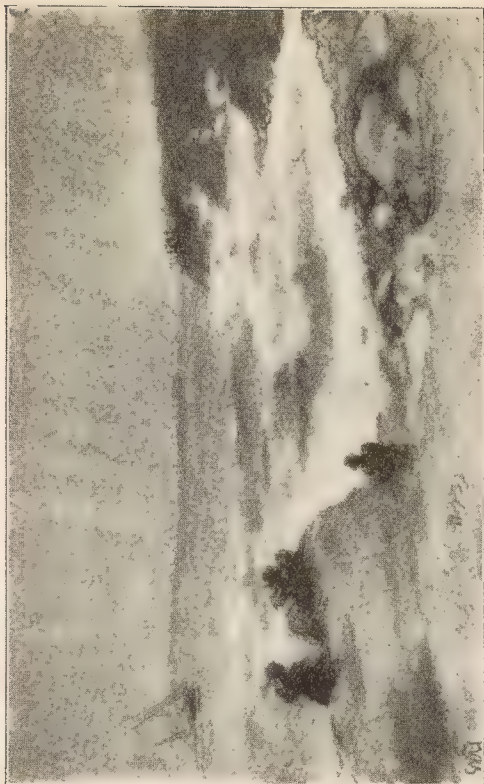
These from
\$30 To
\$100



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No. 6.—MONK COMING DOWN STAIRS.

11. SKETCH OF WILLIAM HUNT.
 12. MENDING.
 13. CHILD.
 14. STUDY FOR THE GIRL AT THE FOUNTAIN.
 15. LOVE LISTENING.
 16. LOOKING DOWN THE AVENUE.
 17. HANS ANDERSON, "STEH AUF, PUTZE DICH, MACHE DICH SCHON."
 18. THE BÉGGAR CHILD.
 19. STUDY OF A WOMAN'S HEAD.
 20. STUDY OF A BOY'S HEAD.
 21. ON THE ST. JOHNS RIVER, FLA.
 22. THE GOOSE GIRL.
 23. IN THE GARDEN.
-



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No. 35.—WATCHING THE WRECK.

-
24. GIRL READING.
25. TWILIGHT AT MAGNOLIA.
26. STUDY OF HEAD OF WOMAN.
27. SKETCH.
28. SKETCH.
29. WINTER ROAD.
30. WOMAN LEANING OUT OF WINDOW.
31. CARRYING FAGOTS.
32. STUDY FOR PORTRAIT.—ROSE IN HAIR.
33. LANDSCAPE.—TOWN IN THE DISTANCE.
34. MULE WAGON, "DOWN SOUTH."
35. WATCHING THE WRECK.
36. POND AT NORTH EASTON.
-



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No. 44.—SPINNING.

37. STUDY OF SEA AND ROCKS.
 38. STUDY FOR "THE SINGERS."
 39. STUDY FOR "THE FLOWER GIRL."
 40. PORTRAIT OF JUDGE SHAW.
 41. THREE SMALL STUDIES.
 42. WOMAN'S HEAD.
 43. CHILD CRYING.
 44. SPINNING.
 45. MAGNOLIA.
 46. STUDY FOR "THE DISCOVERER."
 47. STUDY OF "HOPE."
 48. "THE WOUNDED DRUMMER."
 49. STUDY OF HEAD.
-



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THE FORTUNE TELLER.



Copley Print, Copyright 1898 by Curtis & Cameron.

THE BUGLE CALL.



Copley Print, Copyright 1898, by Curtis & Cameron.

"THE MARGUERITE" OF 1859.

50. STUDY OF A WOMAN.

51. AT THE PIANO.

52. A WINDOW IN SUMMER.

53. STUDY OF HORSES' HEADS, FOR THE "FLIGHT OF NIGHT."

FOUR LARGE STUDIES IN CHARCOAL FOR THE MURAL PAINTINGS AT THE ALBANY CAPITOL.

Also many valuable lithographs by W. M. Hunt of his own celebrated picture :

"THE FORTUNE TELLER."

"THE BUGLE CALL."

"THE MARCQUERITE" of 1859.

The lithograph stones were later lost in the great Boston fire of '72.

SECOND DAY.—THURSDAY.



OIL PAINTINGS.

26.	SAND DUNES, WEST NEWBURY,	.	.	.	.	.	.	20	x	30
27.	NAUTILUS FLEET, GLOUCESTER,	.	.	.	.	.	.	21	x	31
28.	ITALIAN BEGGAR, ROME 1867,	.	.	.	.	.	.	16	x	24
29.	PEARL PAINTED IN PARIS 1864,	.	.	.	.	.	.	.	.	.
30.	LARGE SKETCH FOR "FLIGHT OF NIGHT,"	62	x	102
31.	DEER IN FOUNTAINBLEAU FOREST,	13 $\frac{1}{2}$	x	20



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No. 34.—GYPSIES' PARLOR.

32.	STUDY OF COL. ROBERT SHAW,	12½x19½
33.	OPHELIA,	26 x 32
34.	GYPSIES' PARLOR,
35.	GIRL WITH WHITE CAP,	.	.	.	.	.	.	.	.	14½x 24
36.	SILVER LAKE, NEWTONVILLE,	.	.	.	.	.	.	.	.	20 x 31
A AND B. TWO PORTRAITS, ABRAHAM LINCOLN AND CHARLES SUMNER.										
37.	LANDSCAPE, SUN DRAWING WATER,	23¾x14¾



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Copyrighted by Paul H. N. L.

No. 33.—OPHELIA.

8.	SHEEP SHEARING,—(Painted white with Millet.)	10 x 15
39.	PORTRAIT OF WM. H. GARDNER,	.	.	.	.	29 x 25
40.	STUDY OF THE SAME,	.	.	.	.	29 x 36
41.	WOODS AT NANSHAN,	24 x 42½
42.	LARGE NIAGARA, PAINTED IN 1879,	62 x 102
43.	LIGHTHOUSE,	24¾ x 23¾

\$ 10,000



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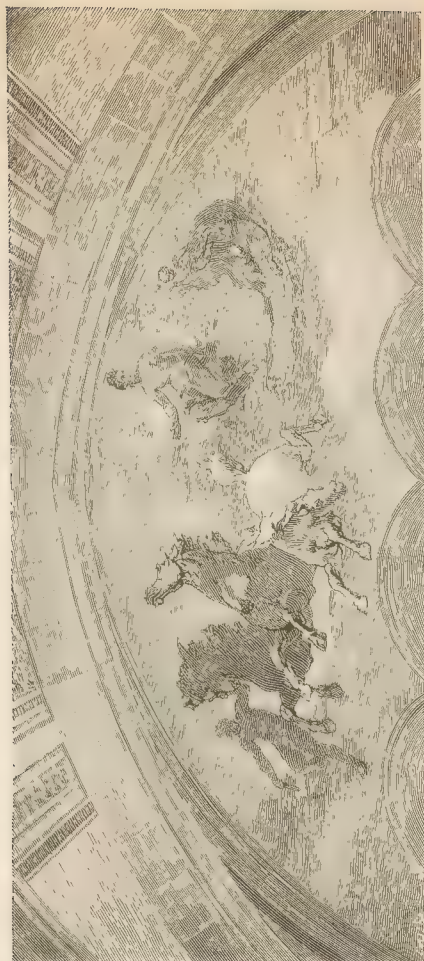
No. 42.—LARGE NIAGARA.

44.	WOODS AT NANSHAN,	17½ x 24½
45.	GIRL WITH ROSE IN HER HAIR,	12 x 16¼
46.	CATTLE ON HILLSIDE.	28 x 34
47.	GIRL WITH MANDOLIN, . . . . .	.
48.	NIAGARA—RAPIDS BETWEEN SISTER ISLANDS,	11½ x 17
49.	TWO SKETCHES FOR THE } THE DISCOVERER	14 x 34
50.	ALBANY MURAL DECORATIONS, } AND THE FLIGHT OF NIGHT,	14 x 34



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No. 49.—THE DISCOVERER.



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No. 50.—THE FLIGHT OF NIGHT.

51.	STUDY OF REGAMY,	40 x 80
52.	PEASANT CHILDREN AT SUPPER, 1867, (SMALL)
53.	PORTRAIT OF MRS. ———	24 x 20
54.	STUDY FOR SAME,	20 x 24
55.	LARGE HAMLET,	54 x 100
56.	LANDSCAPE FAYAL,



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No. 55.—LARGE HAMLET.

57. AT THE MATINEE, 42 x 60

58. LIFE SIZE BUST OF PSYCHE IN MARBLE, 1848, BY W. M. HUNT, .

59. FLIGHT OF NIGHT. PASTELLE.

60. FLIGHT OF NIGHT. PASTELLE.

61. GATEWAY IN FAYAL. (RABBITS.) PASTELLE.

62. WALL IN FAYAL GARDEN,

SECOND DAY.—THURSDAY.



CHARCOAL DRAWINGS.

-
54. MONK AT SAN REMO.
 55. NIAGARA FALLS.
 56. STUDY.
 57. NOONDAY REST.
 58. SAND BEACH.
 59. WOMAN WITH COW.
 60. WELL SWEEP.
 61. ROCKS BY THE SHORE.
 62. RAPIDS BETWEEN SISTER ISLANDS.
 63. READING.

64. BASE BALL.
65. STUDY FOR COLONEL ROBERT SHAW.
66. PORTRAIT.
67. SNOW SCENE.
68. STUDY OF MOUNTED OFFICER.
69. PORTRAIT OF GENERAL ———
70. STUDY FOR "FORTUNE."
71. STUDY OF CORSON MILL, 1875.
72. STUDY OF MOUNTED OFFICER.
73. BY THE RIVER.
74. BRINGING HOME THE COWS.
75. POND AND WILLOWS.
76. DONKEY AND BOY IN MEXICO.
-

77. COWS AND COUNTRY ROAD.
 78. STUDY OF TREES.
 79. THE PLOUGHMAN.
 80. FRENCH PEASANT CHILDREN AT SUPPER.
 81. HORSEMAN IN MEXICO.
 82. RIVER SCENE.
 83. STUDY OF HILLSIDE AND MAN.
 84. STUDY OF HAVING.
 85. STUDY IN MEXICO.
 86. STUDY FOR "THE DISCOVERER."
 87. STUDY OF "FORTUNE AT THE HELM."
 88. STUDY FOR "THE BATHERS."
 89. STUDY OF "THE FLIGHT OF NIGHT."
-

90. CHILDREN ON THE PIAZZA.
91. STUDY FOR "THE GIRL AT THE FOUNTAIN."
92. STUDY OF NIAGARA.
93. SILVER LAKE, NEWTONVILLE.
94. THE BATHERS.
95. POND AT NIGHT.
96. MEXICO.
97. STUDY IN FLORIDA.
98. FACTORY AT SUN DOWN.
99. STUDY OF "FORTUNE."
100. SAME AS 86.
101. THE VIOLINIST.
102. STUDY AT NIAGARA.
-

103. STUDY AT NIAGARA.

104. DONKEY IN MEXICO.

105. STUDY FOR "FORTUNE."

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PRINTERS,
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BOSTON.

